Ridderhand

The
SEMI-SHORTHAND
for Everybody
who Writes

The
Ridderhand
(Semi-Shorthand)

Intensely practical Easily learned

Immediately useful

Usable in whole or in part

Price $2.00

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Corneil Ridderhof

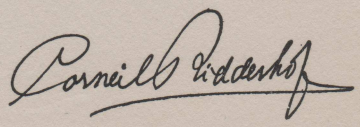
Times Building New York

This Book is Dedicated to

Just put your own name on the dotted line. For be you advertising, newspaper, magazine or other writer, business man or woman, lawyer, doctor, preacher, priest, teacher, *student*, reporter, or anybody else who writes—to you this book is dedicated.

Yes, and further than that, it is dedicated also to listeners. What man listens to sermon or lecture and doesn't fail to recall later the very gems of thought he most wanted to communicate to others, but which he could not possibly write down in longhand?

And if that is not sufficiently inclusive, if it seems that I have neglected the butcher, the baker, the candlestick maker—students all three (or they ought to be, which is why I put that word in italics).



Let's talk it over first

In one respect this book is like the two-dollar bill it costs: its value lies in what you can do with it rather than in paper and printing.

But the aforementioned bill you can spend only once, whereas you could later pass this book on to someone else and still continue saving time and trouble every day for the rest of your life.

Which would be true even if you adopted but a single one of the six ridderhand principles.

And therein lies its extreme utility. You don't have to study it laboriously for weeks before you can begin to apply it, but can start utilizing it when you lay this book down after the first few minutes' perusal of its teaching text.

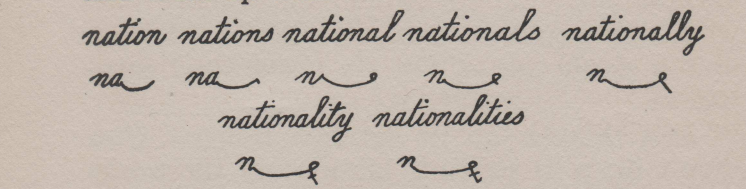
But of course you will not stop there any more than that you ceased your locomotive development when you had got so you could crawl on all fours.

Just a glimpse will convince you of this:

In the section on word-endings you will find the frequently occurring one that sounds like *shun*, whether it spell *tion* or *sion*.

Well, for that ending there is a simple stroke, as demonstrated on the next page.

You will see that the first is simply *nation*; then the *s* tick added makes it *nations*; with the *l* loop in place of the *s* tick we have *national* (but here we could drop the *a* because it lost its long sound); the *l* loop continued a little beyond the *shun* stroke gives us the *s* tick again: *nationals*; we continue the *l* loop and make an *e* stroke of it for *nationally;* crossing that *e* stroke interrupts the *e* sound with a *t* sound, changing it to *nationality;* and finally we put an *s* tick at the end of the *e* stroke and wind up with *nationalities.*



Isn't it simple? And rational? Doesn't it make you want more, especially when you realize that there are thousands of similarly cumbersome groups of letters, all of which may be written clearly with a small fraction of the effort required in longhand?

This glimpse of ridderhand has also explained why throughout this book I have given the longhand with pen and ink as well as the ridderhand. If I had put the longhand words in printer's type, the comparison would have been less favorable to ridderhand because when you see printed type you just naturally don't think of anyone having been obliged to

cross the *t*'s and dot the *i*'s. And yet that takes a surprisingly large part of the time spent in writing.

A splendid feature of ridderhand is that it need not be written by a calligrapher to be legible. Why, away back in 1915 I was engaged as advertising manager to help put over a national "Week" for one of the leading industries.

I rushed to New York from California, and plunged right into the Plan Book: the "bible" of the campaign; but the time was so short that when soon after I started there was a meeting of the executive committee, I was compelled to read that entire plan book from rather hastily penciled ridderhand notes.

A vote of thanks on the part of these big men for the practicalness of the plans, the clarity of their exposition and the thoroughness of my understanding of the problems involved indicates that I was able to read these notes with fluency, that their sense was not clouded by hesitations or errors.

But don't get the idea that ridderhand is adapted only to a certain kind of hand or personality or mind. A number of others have learned it and correspondence between friends and relatives is being carried on in ridderhand right-along. Some of these write very different hands, yet they read each other's communications with ease.

This, I think, is pretty good proof of its universal usefulness, while the year I mentioned a little way back shows that ridderhand is not something I sat down and developed for the purpose of writing this book. Indeed, it was not until it had been written for many years and until there had not been a further development made (or proven practical for "everyman") for four years that I decided to teach you it.

And since this "talking it over first" is intended somewhat in the way of encouragement before you begin (you'll need none after) I may as well add that one reason why everybody who writes can, to his or her advantage, learn ridderhand, is that there is no shading, nor any finely determined position. So ruled paper is never required.

And before we get down to business I must come back once more to the subject of readability. Which you know to be important, especially if you have dictated to professional stenographers whose agility and dexterity you admired while they wrote their notes, but who too often came back with note book and puzzled look.

I mean to refer to hurriedly-jotted-down memos in ridderhand, often consisting of a single word and lacking the elucidative help of the rest of a sentence.

Ridderhanders are daily making such reminders, and they are able to read them later

because the system has what might be called *ruggedness*. It may be crudely written, and still be easily read.

Thoughts are fugitive—and so are spoken words

Put them down before they vanish

Time flies

Write several times as much per flap of its wing

Before we take up the Six Principles

As you will see, these consist of Sound-spelling, Word-beginnings, Word-endings, Sounds, Regular Words, and Special Words; and as I am getting ready to explain these to you, I imagine you beside me, listening, watching, ready to write down the examples and characters, and putting a question now and then.

In this situation, even though imaginary, you can readily see that I can't just give you the cold what-stands-for-what, assume a take-it-or-leave-it attitude and, as the Irishman in the old anecdote wanted to do with the gondolas: "let nature take its course."

So I'm going to *talk* about all these things to you and ask you to do your share toward maintaining this happy illusion.

True, I can not answer your questions; but I have had so many put to me when I demonstrated ridderhand on the blackboard that I can anticipate most of them. And to those which are not answered on the spot, I dare say you will find the answers as we proceed.

But to come back to your doing your share: Take pencil and paper and write every character I show you. Or, if that is not practicable, at least *trace* them all. You can push back the

lead in your mechanical pencil, so as not to spoil the book.

You know, anybody who has eyes can *see* a thing done. But the idle who watch a steel building-frame going up don't learn the trade; nor do audiences become actors. One only learns by *doing*.

If you happen to be a graphologist, do not try to judge my character by the penwriting in this book.

You see, I write so poor a hand that it would have been cruel to inflict it upon you; so I just roughwrote all the longhand and ridderhand in pencil, and had it copied by a penman for the engraver.

The result is much better than if I had done the writing; but, written by one who had never before put a shorthand character on paper, the ridderhand lacks fluency. It doesn't look "easy."

Don't let that repel you. Without shading, without delicate positioning, you can write it in your own sweet way, without any attempt to copy the "pictures" drawn by the penman.

So we'll go through the book as if I were writing all the demonstrations. There can be no harm in that illusion.

Sound-Spelling

I am not going to write a treatise on the relation (or lack thereof) between the spelling of English words and their pronunciation. You need be reminded of only four words to be impressed with the necessity of sound-spelling to the simplification of writing. And those four words are *through*, *though*, *bough*, and *tough*.

The sound-spelling principle of ridderhand eliminates these and many other puzzles and unnecessary multiplications of letters; mainly in two ways:

(1) A definite sound is given to each letter, and that letter has that sound no matter where it occurs, no matter by what letters it may be preceded or followed.

(2) Every letter not necessary to the pronunciation is omitted.

We'll go over the alphabet together, establish the sound of each letter, and find examples showing the result. But remember that, though sound-spelling is the foundation of ridderhand, it is but a short step, though a worth-while one, toward our goal.

Now for the letters. We will list them as capital letters, to facilitate locating any you may want to turn back to later; but in ridderhand no capitals are used. They take too much time to write.

A. Has only the sound of the letters or groups of letters whose place it takes in the ridderhand of the words we will now write. You will see that their pronunciation is indisputable; also that considerable shortening results.

day pane pail pare or pear aces neigh
da pan pal par ass na

Now don't look at a word like *pal*, for instance, and pronounce it like your best friend. The *a* has only the *long* sound. Once you get that straight, you'll never go wrong.

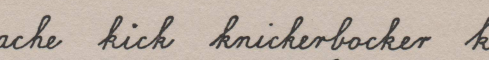
And another thing that must be understood, while we are still at the first letter of the alphabet, is that in this section we are not concerned with what to do with the letters we find in longhand, but how we sound them when we find them in ridderhand. Please read that again. There is a big difference, and it is necessary to realize it.

Also, a simple word is a rather dull-looking object, and there's nothing theatrical about dropping even half of its letters. But we can not begin to write sentences that would make a good showing when we are but at the threshold of the alphabet. It is hard enough to find words that will not be further shortened by means of the other five ridderhand principles.

Now, to proceed with the alphabet:

B. Sounded as in *babbit.*

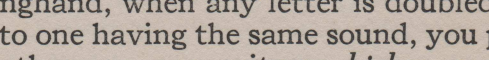
C. Has only the hard sound: that of *k*, and consequently, being much easier to write, takes the place of *k* entirely, as well as, of course, of the hard *ch.* Applying this, we get:



Part of these examples show another difference between longhand and ridderhand, the result of sound-spelling, and that is:

In longhand, when any letter is doubled, or is next to one having the same sound, you pronounce them as one, witness *kicker*, *succor*, *bicker*, and *kisses.*

But in ridderhand, when any letter is doubled, or any two letters are next to each other, both must be separately pronounced. Let us put down the words just named and see:



Of course, if you were of a fault-finding disposition, you might ask "Isn't it a weakness in ridderhand that *scr* can stand for both *succor* and *sicker?*

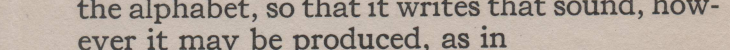
To which I would (Yankee fashion, despite my Holland origin) answer with another question: Are there not many such cases in long-

hand, and do *they* disturb you? Surely, you never mistake, in your reading, the ticking of a clock for the kind used in bedding; nor (since we are now on the subject of beds) are you likely to think of a spring, either wet or bed, when you read that birds make love in it. Add any number of examples yourself.

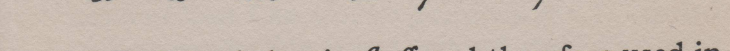
After which we pass on to

D. Sounded as in *daddy*.

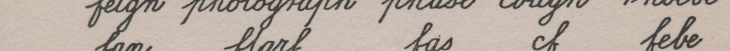
E. Is sounded only as you pronounce it in the alphabet, so that it writes that sound, however it may be produced, as in



F. Sounded as in *fluff* and therefore used in words like



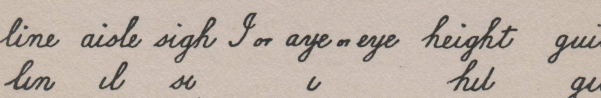
G. Never soft. For instance:



In some of these examples I am running ahead of my story. Under *c* I didn't cross the *t* in the ridderhand for *cat*, and just now I left

the dot off the *i* when showing how *guide* is written. However, before we get through with the alphabet you will know that we cross no *t*'s and dot no *i*'s except on special occasions, so there can have been no harm done in omitting those a little prematurely.

I. As just mentioned, written undotted, except on rare occasions. It has the sound as pronounced in the alphabet and is therefore used in

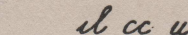


Don't criticize me for picking so many short words. I am avoiding words, as I said before, that will later be shortened still more or for which word-characters are used. It is hardly fair to steer anyone wrong first and direct him correctly later. And, although I have already been guilty of it, I don't like too much running ahead of the story.

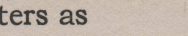
Still it is hard, when I see *aisle* written *il*, not to point out that later, when you have gotten the habit of writing by sound, you will unconsciously use whatever forms or letters will represent that sound in the simplest manner and that you will use that same *il* for the abbreviation of *I will.*

To use the first application of this form that pops into my mind: you'll have to agree that

the "promise"



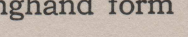
is just as clear (and safe, at this distance) in its five simple letters as



with twelve. I say *twelve* because dots and apostrophes take as long as letters, on account of the interruptions they cause. Also, the letters in the longhand form of that threat are less simple.

But we'll get plenty of this later on, especially in the exercises. I mention it here merely as a prediction.

I. Only dotted once in a while, as you see, when we need the sound of the *y* in words like



J. Never dotted. Sounded as in *jejune*.

K. Not used, as explained in connection with *c*.

L. Sounded as in *lilly*.

M. Sounded as in *mamma*, but is too cumbersome to write, so we reduce the work to about one-fourth and replace it by a simple, short, forward-leaning line, as shown in

man mummy main mammon mighty memorize
m ue ian iin ile iiriz

Don't fear of its not being clear. It has been written that way for several years, and never has given any trouble.

N. As in *ninny.*

O. Only sounded as is the *o* in *dog*, illustrated by

odd ought gawky naughty auspice auger saucy
od ot goce nole osps ogr sose

P. As in *pepper.*

Q. Has only the sound of *kw* so that, needless to say, it never needs be followed by a *u.* These examples will make that clear:

queer querulous quick backward equal
qer qrls qc bqrd eql

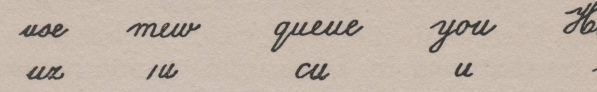
R. As in *roaring.*

S. As the soft *c*, in place of which it is used, so that the word *secession* demonstrates its sound. (This naturally eliminates its being sounded softly. The *z* is used in that case.)

T. As in *tattle.*

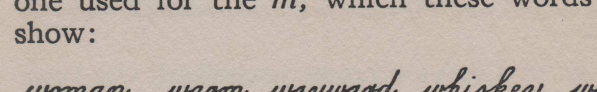
U. As it is sounded in the alphabet, and consequently used wherever that sound appears (can a sound *appear?*), even though in long-

hand it constitute the greater portion or all of the word. For instance:

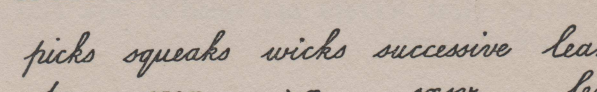


V. As in *verve.*

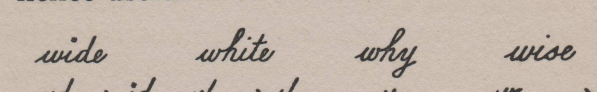
W. As in *wayworn;* but being, like the *m,* too voluminous to write, it is reduced to a short line leaning the opposite way from the one used for the *m;* which these words will show:



X. As in *mix;* so that it expresses the *ks* sound no matter how formed. See



Y. Only as pronounced in the alphabet, hence useful in such words as



For most of these words I have given two ridderhand forms. Which to use, is a matter of choice. Both are clear. And there is no

disadvantage in having at your command two or more ways of writing the same sound; something which often happens, as you will see further on.

Z. Sounded as in *zebra*, and therefore of course like the *s* in words such as *drowsy*, *easy*, etc., as well as like the *x* when so pronounced, as in rarely used words like *Xantippe* and *Xenia*.

So much for sound-spelling, which, with the many practical examples given, should be clear to you.

It is, as I have already remarked, the basis of ridderhand; but being only a foundation we, can not be satisfied with it alone.

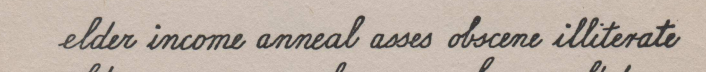
So we'll proceed to build the other five principles upon sound-spelling, and will enjoy discovering that letters are needed less and less, as we progress.

Word-Beginnings

Not counting the simplified forms given in the preceding section for the *m* and the *w*, we now come for the first time upon strokes to represent letters: from one to five of them, as you will see.

Initial-vowel stroke. Originally intended only for vowels or diphthongs of a more or less "neutral" nature: having no strongly accentuated pronunciation. But it is so easy to write, and so naturally translates itself into the sound which identifies the word, that practically all of us soon begin to use it for sounds for which at first we use letters.

Here are a few of the uses of the initial-vowel stroke:

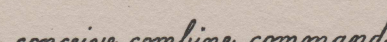


Con line. Used for all words thus beginning, and for those beginning with *com* as well, since the sound is so nearly the same that no confusion ever occurs.

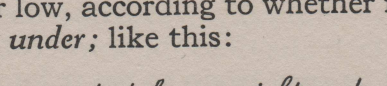
Please do not fear confusion from the application of the *con* line to *com*. After you have written ridderhand for some time and are using the signs for a much greater variety of sounds than they were originally intended for, you will

appreciate how hard it is for me, now, to hold back uses which come very natural, but still would seem far-fetched and difficult-to-read to the beginner.

Notice in the following examples that the *con* line is placed a little high, which prevents confusion with the hyphen or dash.



Over and *Under* circle. Just a little circle, high or low, according to whether it stands for *over* or *under;* like this:

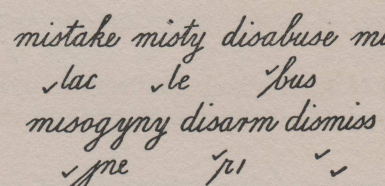


The last two words make it necessary, now, to admit that there is no fine dividing line between the different ridderhand principles. Nor need there be. Although the initial-vowel stroke, as its name indicates, is meant for word-beginnings, there is no reason for not preceding it with a prefix or for using it *wherever* it can serve us.

You will find many examples of this from now on, because we have gotten far enough along to utilize what we already know.

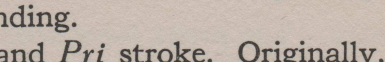
As to the ridderhand form given for *overawe*, I don't mean to give the impression that the beginner is likely to think of that, the shortest form. But that is bound to come later. Practice makes perfect.

Dis and *Mis* checks. A simple little checkmark meaning *dis* when up high and *mis* when down low.



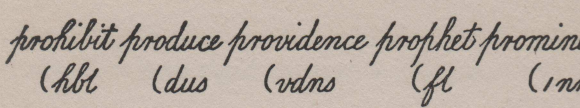
In the last word especially, you will see how the experienced ridderhander unconsciously puts down sounds in their simplest terms. Also, we there find a word-beginning used as a word-ending.

Pre and *Pri* stroke. Originally, a forward-leaning stroke was used to distinguish *pri* from *pre;* but years of use showed that no confusion resulted from using the vertical one for both, hence its application to words like

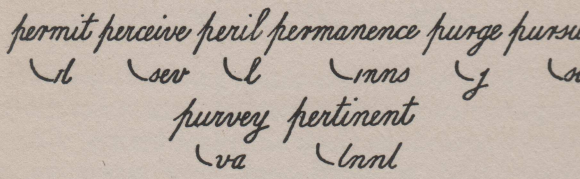


Pro stroke. Curves the other way from the above: a rational difference because *pre* gives

more the impression of preceding, going ahead; to which the forward-bulging stroke is appropriate. But the *pro* stroke curves backward, as you see here:

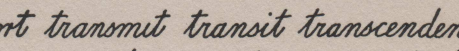


Per stroke. Curved same as *pro* stroke but leans backward, roughly, at angle of 45 degrees. There's nothing particular about the angle, so long as it clearly slants, as in



Trans stroke. The prefix *trans* occurs often enough to provide a simple stroke for, which, taking the place of four letters, is worth knowing. It consists of a rather long horizontal line; and it isn't out of place to say that for many years I wrote it with a little *t* cross at the beginning, to distinguish it from the dash, and to indicate its *t* sound, but that later just the plain stroke proved sufficient. I will put that *t* cross on the first of the examples now to be given, to show you the difference, in order that you may take your choice.

(You may even want to use the *t* cross at the start, to drop it later, when you no longer need the *t* sound to remind you that the stroke stands for *trans.*)



With which we conclude word-beginnings. They take care of all much-used prefixes that take considerable time to write in longhand and which, in ridderhand, one can *think*, so to speak, onto the paper.

You will have recognized that in this section we added a greater shortening effect than in the first. But believe me when I tell you that there is very much more to come. Which ought to be encouraging.

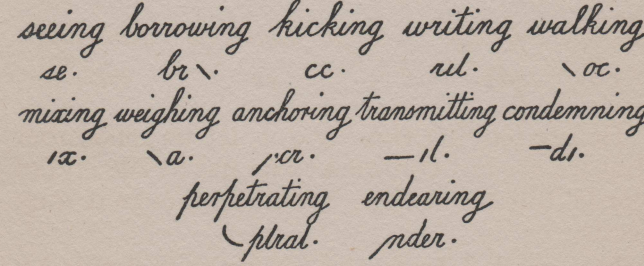
Word-endings

In the conjugation of verbs, in changing noun to adjective or vice versa, adjective to adverb, in forming the diminutive, etc., there are used a large number of uniform word-endings, all of which may be written by means of very simple ridderhand strokes.

And as we develop these, you will be impressed with the double utility of many of them, in forming what might be called endings of endings.

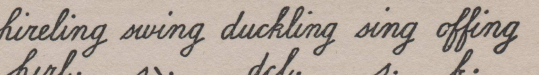
Two of the most-met endings are those of the present and the past participle; so that we will begin with these.

ing dot. Best explained by showing its use. Thus:

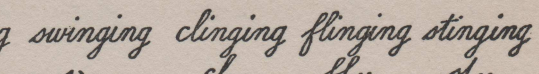

seeing borrowing kicking writing walking
mixing weighing anchoring transmitting condemning
perpetrating endearing

Of course the dot is just as expressive of *ing* when the word so ending is not the present participle of a verb; and it can hardly be repeated too often that we are never concerned

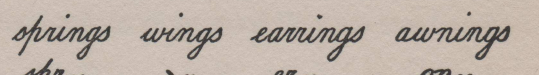
with writing down grammatical forms, but only with setting down *sounds*—which the following words begin to illustrate.



But among these last examples are verbs, and therefore can have another *ing* added for their present participle. Which means simply another dot added:



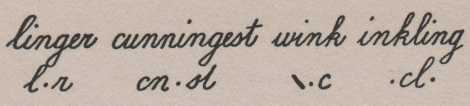
And other words ending in *ing*, being nouns, need an *s* added for the plural—for which the extra dot also serves to perfection. Here are a few words in which it is so used.



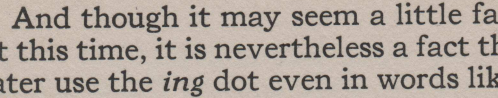
Before leaving the *ing* dot, let us remember that we are not confined to its use at the end of words, but for the *ing* sound wherever it may occur.

In a way, I have already indicated this by using it for the first *ing* of the two *ings* of the present participle of verbs ending that way. But I want to make sure that we don't lose its shortening help *anywhere.*

See how well it serves in the middle, and at the beginning of a word:

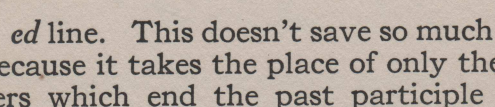


And though it may seem a little far-fetched at this time, it is nevertheless a fact that we all later use the *ing* dot even in words like



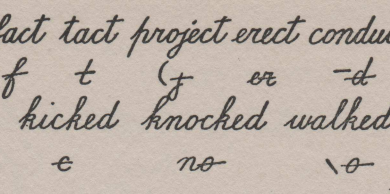
ed line. This doesn't save so much by itself, because it takes the place of only the two letters which end the past participle of many verbs. However, as you will see a little further on, it serves as a peg upon which to hang, as it were, additional endings.

But here we will look at it all by itself.



ct cross. Now we come to the many words ending with the *ct* sound, which we produce by simply crossing the letter preceding that sound. As with all ridderhand sound-signs, we have a lot of liberty, a wide range of applications, but at this stage of our progress we must confine ourselves to words in which the meaning of the

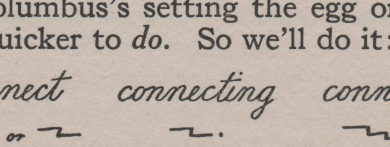
stroke is unmistakable, and among which the following come to mind:



Once in a while we come across a word in which, although there is no word-sign for it, no letters need be used at all, because it consists of a ridderhand character for its beginning and ending. We have already had one of those (*dismiss*, on page 27).

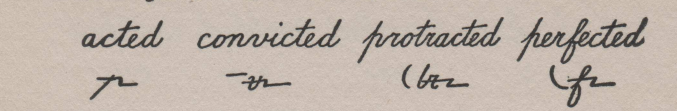
Another such word is *connect.* If we write the first syllable in longhand we need only cross the *n* to add the *ect* sound. But even that much isn't necessary, for we have the *con* line. So we simply make the *con* line, follow that, by means of a little offset, by the equivalent of the *ct* cross; and if we need to write the present or past participle of that verb we add either the *ing* dot or the *ed* line.

That took many words to *explain;* but, as with Columbus's setting the egg on end, it's much quicker to *do.* So we'll do it:

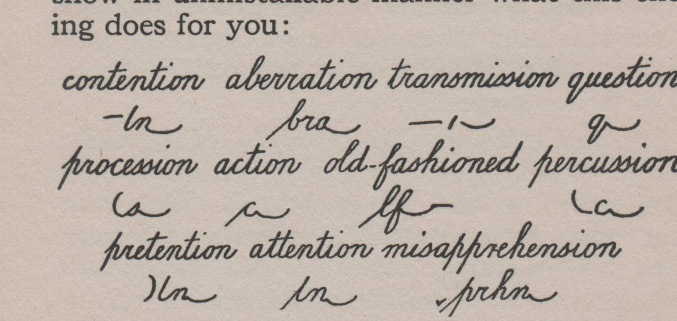


It would take a good many words to demonstrate the full possibilities of this trick; but

you will find yourself utilizing it unconsciously, later on, in words you wouldn't now suspect of being susceptible to it. Se we'll pass on to the next stroke after demonstrating the use of this one in just four more words:



shun stroke. Here it is, in enough words to show in unmistakable manner what this ending does for you:

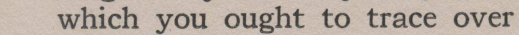


One doesn't have to be very resourceful to realize that the *shun* stroke can be used all by itself for the verb which spells that way. As a matter of fact, this happens so often in ridderhand that we'll reserve a few of such instances for the section on Regular Words.

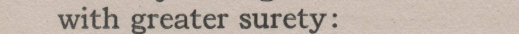
ment stroke. Think of *ment* as resembling *mound* or *mount* to remind you that this stroke, the opposite of the *shun* stroke, bulges upward. This I give you only as a memory association for the very first. After a while you will no

more mix your *shuns* and *ments* than now in longhand you mix your *p*'s and *q*'s. After which you ought to trace over these words with greater surety:

department element preferment comportment



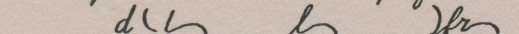
ailment comment increment abutment cement



less stroke. Like the two preceding, this takes the place of at least four letters, and is therefore a very effective shortener.

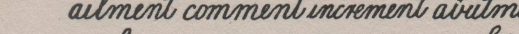
careless faultless bottomless fearless lawless

bless unless merciless senseless propertyless



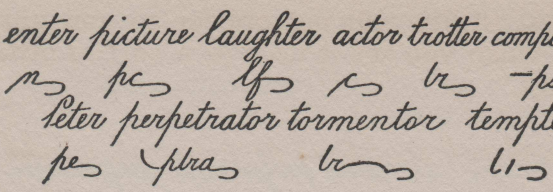
ness stroke. Similar to the preceding, because related in sound, but points down instead of up, as in these words:

awkwardness dizziness carelessness springiness

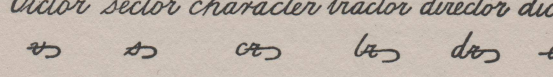


fineness profuseness newness uneasiness sweetness

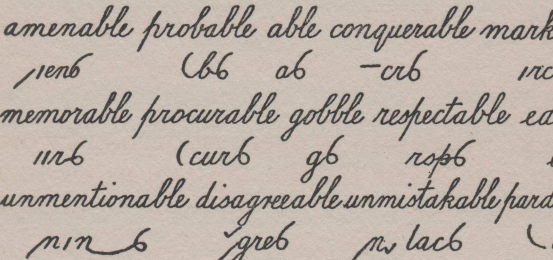
ter hook. Has a much wider range than those three letters indicate, because there are a number of endings of similar sound.



In making the *ter* hook we start with a horizontal line—and so is the *ct* cross a horizontal line. This suggests using the two in one, when occasion presents, as in

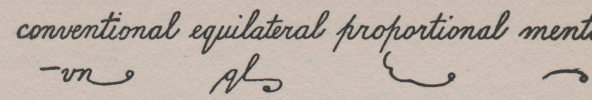


bl b. An easily written reversed *b* for words ending as do these:

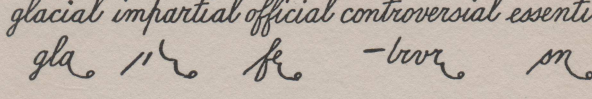

amenable probable able conquerable marketable
memorable procurable gobble respectable eatable
unmentionable disagreeable unmistakable pardonable

l loop. You will recognize that little loop as very proper for the *l*: "*l* loop" is smoothly said. And the loop is as easy to add to ridderhand endings. That, by the way, is its principal use; for it is not enough easier to write than the letter it represents to use it elsewhere. Its

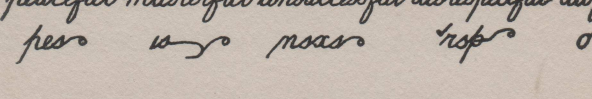
greatest utility will not appear to you until later, when you see it used as a part of other endings.



shall stroke. You will recognize this stroke as, very naturally, having the *l* loop.



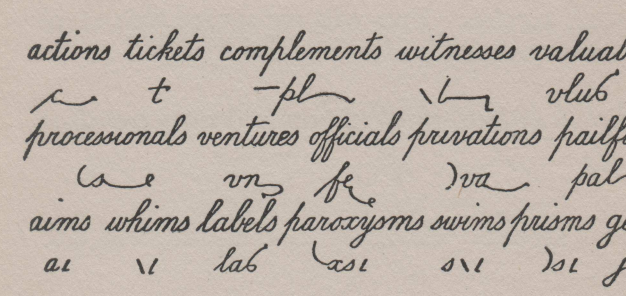
full stroke. Another one containing the *l* loop.



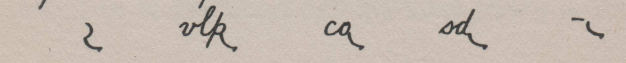
s tick. Adds an *s* to every ridderhand word-ending except the *ing* dot (which, as we have seen, is given an *s* by the addition of another dot).

You will see that where a word ends in the *l* loop, the *s* tick is merely a short continuation of that loop; also that the simple character for the *m* lends itself very well to the addition of this tick, whether to make the plural of a noun or a tense of a verb. I need hardly write it out to demonstrate that the *s* tick added to the

ridderhand *w* makes *was* out of it. Similarly, it will come to you of itself to add the *s* tick to the ridderhand *m* for writing *miss*, then to use the *ing* dot for *missing*, and innumerable other savings which it is not practicable to demonstrate here. (You know, as the little boy said, our language is "so full of words!").

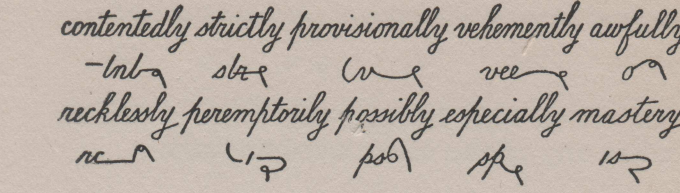

actions tickets complements witnesses valuables
processionals ventures officials privations failfuls
aims whims labels paroxysms swims prisms gems

shus stroke. Like the *shall* stroke, but, as you might expect, it has the *s* tick—in place of the *l* loop.



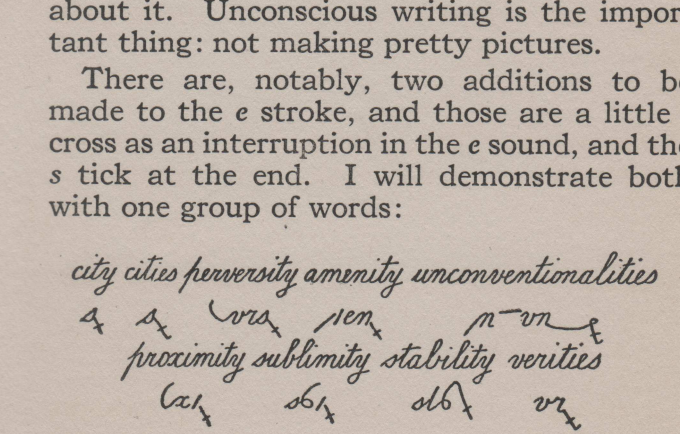
e stroke. Just an approximately straight stroke downward at an angle. As in the case of the *l* stroke, little used to take the place of the letter or letters whose sound it writes. I do, however, know one ridderhander who uses it practically everywhere at the end of a word,

as in *he*, *we*, and *key*. But the little group of words I will now write show its principal use.



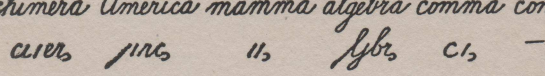
In the examples just given I have purposely made the *l* loop both inside and outside of the angle between the word-ending and the *e* stroke, to show that there is nothing particular about it. Unconscious writing is the important thing: not making pretty pictures.

There are, notably, two additions to be made to the *e* stroke, and those are a little *t* cross as an interruption in the *e* sound, and the *s* tick at the end. I will demonstrate both with one group of words:



Final-vowel hooklet. A little bit of a hook for words ending in vowels that have no decided sound. The beginner can easily remember it by its resemblance to a comma and at the

same time serving as the end of the word which describes this punctuation mark.



Of course this hooklet takes the *s* tick as well as any of the other word-endings.

Sounds

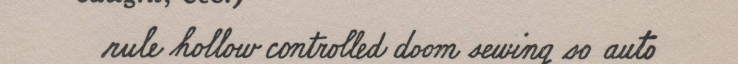
You can easily imagine that, since we have found so many word-beginnings and word-endings usable in the middle of words, the present section can not add much.

Still, since the sound-spelling principle provides for the separate pronunciation of every letter used, this of necessity eliminates the use of combinations of letters such as *th*, *ch*, and others which together produce a single sound.

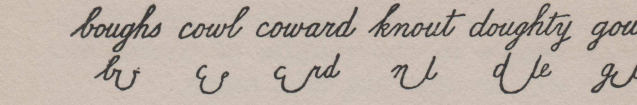
Fortunately, there are very few of these that have a sufficiently pronounced pronunciation to warrant providing special characters for, and we must not make ridderhand more complicated than necessary to serve us with clarity.

Let us go over these few, and, as before, I will demonstrate their use by examples.

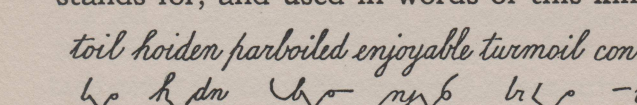
o stroke. Also used for sounds like that of the double *o* in *fool*. The only thing I can say in defense of this simplicity is that during the many years ridderhand has been written, there has never been any difficulty in reading the right one of these two sounds into the words in which the stroke was used. (I need hardly remind you that in sound-spelling we have given the letter *o* only the sound on *not*, *ought*, *saw*, *caught*, etc.)



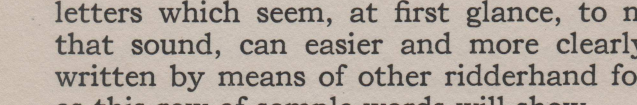
ow stroke. A very crude semi-circle, curving downward, similar to the motion your jaw makes when you pronounce that sound.



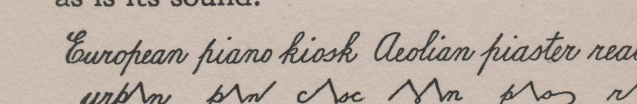
oi stroke. A generous, downward-pointing V stroke, easily remembered by the sound it stands for, and used in words of this kind:



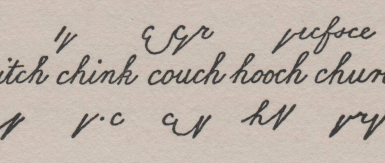
ooa stroke. The opposite of the *ow* stroke, as is the movement of the jaw in speaking it. Frankly, though I find myself using it once in a while, there is seldom need of this stroke, because most of the words in which occur the letters which seem, at first glance, to make that sound, can easier and more clearly be written by means of other ridderhand forms, as this row of sample words will show.



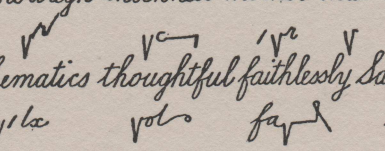
ia stroke. Just the reverse of the *oi* stroke, as is its sound.



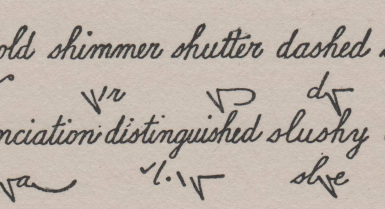
ch stroke. One of a trio, and, like the two others to follow, needs no explanation in addition to demonstrating it in a group of words.



th stroke.



sh stroke.

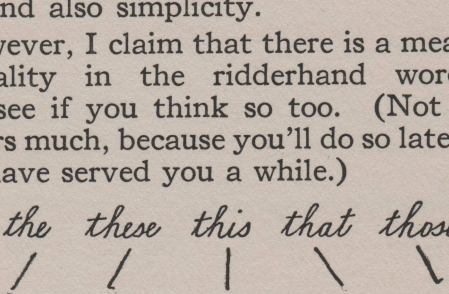


Do not judge the value of this section by its shortness. It is short mostly because I have talked less and demonstrated more, proportionately. All these sound-signs are indispensable to real rapid writing.

Regular Words

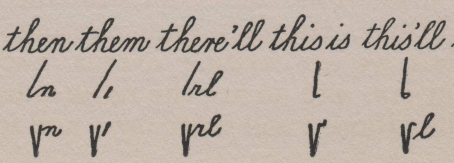
The characters designed to represent words simply must of necessity be more or less arbitrary. Mostly more. The least arbitrary word-signs are, perhaps, the ideographs used by the Chinese. And though they may be clear to Chinamen, they surely lack clarity to us. And also simplicity.

However, I claim that there is a measure of rationality in the ridderhand word-signs. Let's see if you think so too. (Not that it matters much, because you'll do so later, when they have served you a while.)



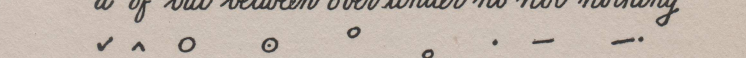
Very simple signs, these. You have noticed, of course, that *these* and *those* are made by adding the *s* tick to *the* and *that*.

And, having been told ad-nauseum that we must make use of every ridderhand form to the limit of its ability to serve us, you will not be surprised that in actual writing we go further than adding the *s* tick; as in



I have added the second line to show that, since we already have a character for the *th* sound, there are two ways of writing these words. Every ridderhander develops his own preferences; and when you have both placed before you, close together, it is a little easier to choose.

Here is another interesting, labor-saving group:



Just a word about each of these, some of which you will have recognized:

A simple check (not high or low, as are the *dis* and *mis* checks, but on the level of the "writing-line") for the indefinite article; turn it upside down, and you have *of*. A circle (bigger than the *over* and *under* circles) for *but;* putting a dot in it makes it *between*. *Over* and *under* are the high and low circlets which represent them in word-beginnings. *No* is a dot all by itself. *Not:* a ditto short line, reduced to *nothing* by adding the *ing* dot.

And for the onsteenth time I stop to urge you to draw from each character the utmost of its utility, through remembering *all* the time that we are writing *sounds*, not *words*, and that *but*, and *no* are the natural bases for words like those I will write now, and to which

I have added the other form in which they may be written.

butted abutting butler butter know knows or knowing

o ,o· obr or · ··

To these we can now add another group of immediate value:

and etc. more most about number

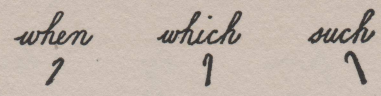
& &, + + ± #

Not because it is necessary, but because it helps to fix them better in your mind, allow me to remark the appropriateness of the *and* sign for that word; of adding any old little tail to it for making it *etc.;* using the *plus* sign for *more*, with the *s* tick added to make *most* of it; using plus-minus for *about;* and the *number* sign for those six letters.

And, speaking of those six letters, how *could* you get yourself to write them and their additions when you can use that same sign for the verb, with the *s* tick for *numbers*, the *ing* dot for *numbering*, and the *ed* line for numbered?

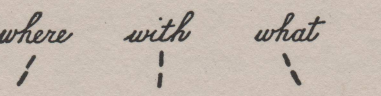
In the word-signs for *the*, *this*, and *that* we have already seen that the three easily distinguished positions of the same character may be made to stand for words that are

closely related. Here we have that principle applied to

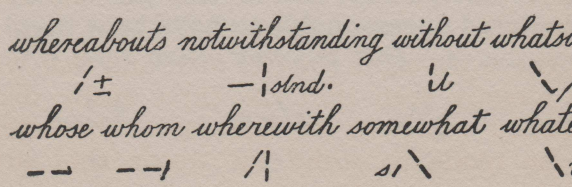


and later you will not hesitate to add the *s* tick or the *l* loop at the bottom of these when you wish to add the abbreviated form of *is* or *will*. (By this time you will have seen that in ridderhand we avoid apostrophes. These are not used in *speaking*, you know, and it is a *sound*-language we are writing.)

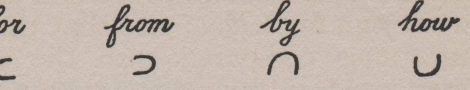
In the last group of this type we have not only the vertical and the angular positions, but the horizontal as well: to good advantage, as you will agree.



These are capable of carrying the same additions as mentioned in connection with the *when* group, and I can't keep myself from showing you a few of the uses to which they may be put:

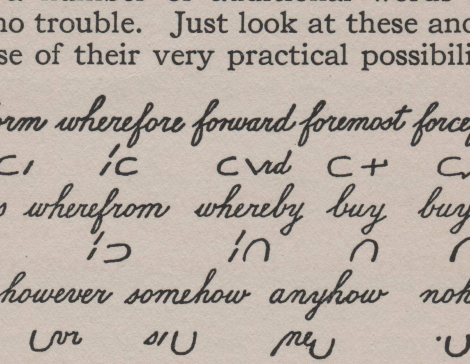


Lastly, in this section, two groups of related words, in each of which they are differentiated by position, and the first one of which is

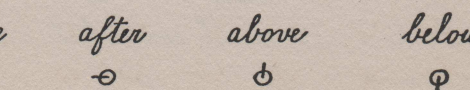


You will recognize the last one because it is our sound-sign for the *ow* sound and therefore the reasonable character for the word *how*.

And again we are given the means for writing a number of additional words with almost no trouble. Just look at these and get a glimpse of their very practical possibilities:


force form wherefore forward foremost forceful
formless wherefrom whereby buy buying
Bible however somehow anyhow nohow

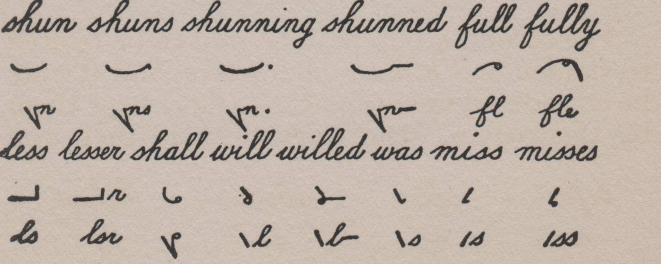
The second group may be said to be related to the *but* and *between* characters; and it may be considered unreasonable to have kept them by themselves. But anyway, here they are:



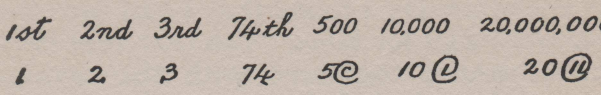
This time, for a change (and your relief, perhaps) I'm not going to build up any words on the forms given; but I will tell you that only the other day I found that I had used the *below* word-sign for *bellow;* also that that isn't a circumstance compared with the savings the experienced ridderhander makes "automatically."

Before leaving the Regular Words, however, I must get onto my hobby once more and put down, as words, just a few derivations, so to speak, from characters already given, and which are only a portion of those that are bound to become word-signs to you later. And again I have added the other ridderhand form in which these may be written. Take your choice.

Or rather, always use the first form that presents itself. Ridderhand is intended to help you put down thoughts, or what you hear, quickly; and to stop to choose reduces speed.



Figures are not words. But for want of a better place to put them, I'm going to include them in this section.



As you see, the individual figures are not shortened; but for the ordinal of any number it is much easier to add the *s* tick, while whole hundreds, thousands and millions may be quickly expressed by looping the characters for the *C* and *M* commonly used.

It is but natural that the figure *1* with the *s* tick stands for *once* as well as for *first*. And the two are confused no more than longhand words that spell alike and have very different meanings.

Special Words

Most, if not all, of the words for which I will show you special characters are to be found in the dictionary, hence are not strictly special.

But manifestly I am referring to words that may be special to your business or profession or to any article or book upon which you may be engaged, and the frequent recurrence of which makes it profitable to establish therefor a character very much shorter still than the regular ridderhand form for it.

Perhaps the best way to demonstrate this definition, if it needs it, is to tell you that in roughwriting this book I first used the ridderhand form for *longhand* and *ridderhand:* both words special to this particular "job."

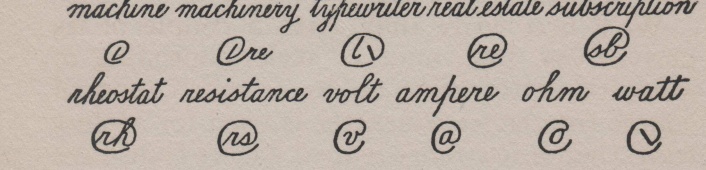
But I have become so thoroughly spoiled that I didn't write either of them that way more than once. The first-named immediately became a looped *l*, the second a looped *r*.

That method of individualizing a special abbreviation has already been indicated, at the end of the preceding section, in the forms shown for *hundreds*, *thousands*, etc. And it works very well in most cases.

Capitals can also be used. In fact, the form which these special signs take depends largely upon the individuality of the writer (and sometimes upon how he happens to get

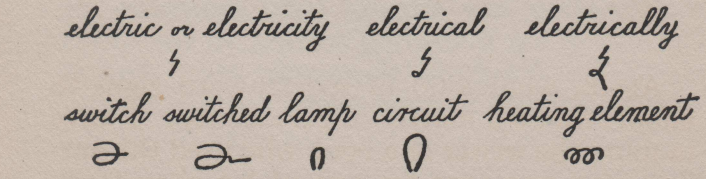
started). Indeed, although I have used the looped *m* for *month* almost from the beginning, I've never gotten over the capital *Y* for *year*.

All of which is but another way of saying that those I will show you are not intended even as suggestions; I only tell you, through them, what others have done in the development of signs for special words. Like these, for instance:



You have seen that in some of these there was retained a suggestion of the words they stand for, while others were contracted to a single letter.

Even ideographs are resorted to, at times; and since I have just mentioned certain electrical terms, let me show you a few more from that industry:

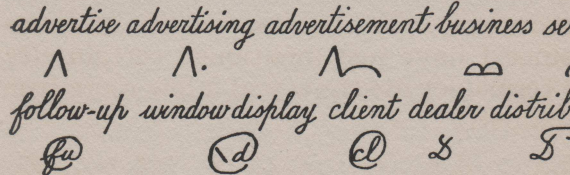


The first of these has its basis in the familiar lightning shaft. *Switch* is a modified "illus-

tration" of a double-pole knife switch. *Lamp* roughly looks like one. *Circuit* indicates the wire out from and back to generator or starting-point. A *heating element* is represented by a couple of its coils.

Sometimes a word-sign is simplified after its adoption, as in my word-sign for *advertise*, which started as a capital *A;* but I wasn't long in finding out that it could stand without that cross-bar.

We'll first write that, with a couple of its derivatives; then another style, consisting of a capital letter lying on its stomach (and of course the *service* character is used for *surface* too); then a few more looped letters that have been much used in advertising work; and finally a pair of related capitals, the second one having the *ter* hook, for good reasons.



Again, what kind of special-word signs to adopt: that's a matter of personality. I have in mind the writer of a book who used the outline of a pug-nose for one of his characters. He said that was simple, and kept the character of the character before him.

The *K* System

Do you need to write copy to fill a certain space in a certain face and size of type? Do you need to write an article to measure so many column-inches in a newspaper, or so many pages in some magazine?

Then don't count words! It's a laborious job; the numbers run up so high that mistakes are frequent; and the result is not dependable because the average word-length changes with the subject.

The last fault is more evident to the advertising writer, who every day is required to fill exactly definite space.

But I believe *all* writers will welcome the *k* system, in which only *lines* are counted. Much easier: and unfailingly accurate. Why, I have written whole catalogs, in which every paragraph contained just as many lines as there were in my copy!

'Way back in 1914 I gave a hint of this system in Printers' Ink; but it was then still in rather crude form: did not take into consideration the *k* value for different type faces. But it was useful even then, and has become much more so since I have established the *k* value for all the faces and sizes of type I use.

What is the *k* value? *k* is the word-sign for character and signifies for any type the

number of *characters and spaces* it contains per inch of line. That known, all you need do is to set the dogs of your machine the right distance apart.

To demonstrate, we'll work out a space-filling problem in Monotype Bookman, whose *k* value is as follows:

6-point	8-point	10-point
22	18	16
12-point	14-point	18-point
13½	10	8

The space available is 2" high and 3" wide, and will take 18 lines of 8-point type.

Now, all we need do is to multiply the *k* value of the type to be used by the length of the line, which gives us 54. Allowing two spaces for your stopping soon after the bell rings, you set the dogs of your typewriter 56 spaces apart.

Then you are safe in writing 18 lines; you can be sure that it will fit the space.

In this example I have figured on setting the type solid. If it is to be leaded two points, the lines space as if 12-point type were used. This makes no difference in the length of line, but reduces the number of lines in 2" of height from 18 to 14.

In case you do not happen to be an advertising writer or printer, and do not know the point system of measuring type: a point is one seventy-second of an inch.

But calculations involving this should never be necessary. Everyone engaged in such work ought to have one of those square rules graduated along eight edges in the various type sizes, and which may be laid on the space and the number of lines seen at a glance.

Other writers need know nothing about type sizes. To determine the *k* value for the publication for which an article is to be written, it is only necessary to count the characters *and* spaces in, say, six lines, add these, and divide by 6 to get the average.

Once before, in this book, I mentioned something that was much harder to explain than to do. And the *k* system is another. I recommend it especially to advertising writers, to whom the printer is so often obliged to say "I can't squeeze that copy into the space unless I get some rubber type."

Exercises

We'll divide these over a considerable
\el dvid / ° ˇ —sdr6
number of subjects, to obtain variety in
^ sbj— , l blan vrie p
the words employed; and I'll begin by
/ \rs /ipl— , & il bgn ∩
putting to you this question:
pt. l u / q— :

If putting one's fingers in the fire were
f pt. i f.rs p / fir \r
as agreeable as eating ice cream, and the
s greb s el. is cre , & /
burn did not come till twenty years later;
brn dd — ci il 20 y. la—
what percentage of the people would put
\ % ^ / pepl \d pt
their fingers in the fire?
br f.rs p / fir ?

Put this question to your friends, and I
pt / q— l ur frns, & i
assure you that you will be amused
pur u \ u a b \ pus—

at the answers and their range: all the way
from "nobody" to "everybody", if you ask
enough of 'em.

Incidentally, by answering the question
we unconsciously admit that the time-factor
serves as an index to the intelligence.

Although there is no resemblance between
intelligence and education, except that an
adequate supply of the former enables one to
profit from the latter, you know how one thing
will often remind one of a seemingly
unrelated something else; and there occurs to

me a dialogue between two young women I overheard
at an exhibition of paintings and which shows
the educational effect of the talking machine.
It ran like this:

"Is that a toreador?"

"No, that's a matador."

"What is the difference, anyway?"

"Why, don't you know? The toreador is the
one who sings and the matador throws the bull."

This happened in 1916. I found it
among some rejected manuscripts.

In that same folder is peacefully

reposing a paper on overdoing the sanitary
appeal in advertising.

No wonder it wasn't accepted! In it I
dared make fun of those who advertised the
sanitary qualities of boys' garters without
saying a word about the quality of the
elastic or the durability of the buckles.

If this goes on, as most such things do,
we may expect tools to be sold through
the appeal that the mechanic is the first
to touch the hammer he intends using
and that chisels and hammers are sealed

for his protection.

Now that I'm on the subject of advertising

you must forgive me for thinking of the kind

friend who, when I told her I was going to

write a book on ridderhand, forced upon me

an advertisement of a language institute

and urged me to advertise just like that.

Well, that advertisement lies before me

and from it I learn that mastering French,

for instance, is as easy as reading a

picture book and that in from eight to

twelve weeks you will be able to read books

and newspapers in that language. (The
telephone book and a picture newspaper,
maybe.)

You will have seen that although I am
making use of my friend's recommendation,
I did not follow her advice in any of my
advertising. Give me credit for that.

Nothing worth while is as easy to learn
as reading a picture book. And to write
ridderhand is worth while.

However, having mentioned French
leads me to remark that with only slight

automatically remembered and self-explanatory
adaptations, ridderhand may be used for that
as successfully as for English.

Indeed, I use it very much for jotting
down quotations and for blocking out letters
in that language. Take a look at these
two or three lines:

S'il n'existait pas le mal, on ne le
verrait pas, comme la nuit n'aurait pas
de nom si le jour ne se levait jamais.

I think I culled that from Rousseau's
Confessions. Doesn't matter, really; for

it's equally true, whoever may have said it.
[illegible]

By this time I can easily see that I'm
[illegible]
not going to get into these pages all I
[illegible]
expected to; but, as to a true optimist, there
[illegible]
comes consolation from the thought that you
[illegible]
may reach the end before becoming bored.
[illegible]
For the true optimist does not deny that
[illegible]
which exists.
[illegible]

The man who sees the doughnut and
[illegible]
not the hole is not an optimist, but an
[illegible]
ostrich
[illegible]

The optimist whose car is cut in two
[illegible]

by a railroad train doesn't ignore that
fact, but is more likely to remark that
half a car is better than no car at all.

Souvestre wrote of a poor laborer who,
having had a limb cut off in a quarry,
consoled himself with the observation
that he'd have that much less to feed.
And that's what I call an optimist.

So let's be optimistic, but not ostrichic,
to coin a word. And, practising what
I preach, I see that I have gotten to
the end of this section.

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